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FOURTH--DUBUQUE.....

4

MAY

Musical Festival

DUBUQUE, IOWA.

* * * * May 23 and 24 * ❁

≡1889≡

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FOURTH

May Musical Festival

TO BE GIVEN IN THE

CONGREGATIONAL - CHURCH, .

PUBUQUE, IOWA,

Thursday ~~and~~ Friday, May 23 ~~and~~ 24, 1889,

≡ ≡ ≡ ≡ ≡

Hymn of Praise, Acis and Galatea,

✻ Miscellaneous. ✻



Principal Vocalists...

Mrs. S. C. Ford,

Mr. Charles A. Knorr,

Dr. B. Merrill Hopkinson.

MRS. J. L. BRINK,

MISS FLORA JELLIFF,

MRS. B. F. PETERS,

MR. J. S. ROBERTS.

SOLO ORGANIST, -

MR. CLARENCE EDDY.

SOLO PIANISTE. - - -

MISS ROSA L. KERR.

ACCOMPANIST, - - -

MISS AGNES HARRAGAN.

~~~~~ Festival . Chorus ~~~~~

CONDUCTOR, . . .

MR. B. F. PETERS.



# PIANOS

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# Introduction.



Time and space will not permit us to enter into a minute detail of what has been accomplished for Musical Art in Dubuque since the May Festival Chorus was first organized in the Fall of 1882, under the leadership of Mr. B. F. Peters.

It will be seen at a glance, however, that the work is of no small significance—extending its influence much beyond that which is local—the programs being published in the appendix of Mr. H. E. Krehbiel's Yearly Review Book of the New York Musical Season, and sought after by other musical critics, far and near.

The Dubuque May Festival Chorus was organized to encourage and foster a love for choral music. To this end its labors have now for six years been directed, and its successes have been amply shown by the concerts which have been given during this time under Mr. Peters' direction.

The works, as produced so far, are as follows: "Messiah," "Mozart's Twelfth Mass," the "Creation," "Miriam's Song of Triumph," "Elijah," Bennett's "May Queen," "King Rene's Daughter," "The First Christmas Morn," by Leslie, and now, "Acis and Galatea," and the "Hymn of Praise."

The provisions that have been made for the coming Festival are no less important than heretofore, and, while the expenses incurred will be greater, there will be no change in the schedule of prices over previous years—trusting, as in the past, to an appreciative public for hearty and liberal support.

# Plan of Festival.



The Festival will commence May 23rd, in the evening. A concert will be given on Friday afternoon, the day following, and another in the evening of the same day, with which the Festival will close. There will, therefore, be three grand concerts.

The music to be performed by the Festival Chorus this season will be as follows :—Mendelssohn's "Hymn of Praise," Handel's "Acis and Galatea," selections from Rossini's "Stabat Mater," and a "Hymn to Music," by America's honored composer, Dudley Buck, of Brooklyn.

Parties not residing in Dubuque, who may wish to attend the Festival Concerts, will find no trouble in making special arrangements with the railroad companies for reduced rates, provided there is a sufficient number in the party to warrant a reduction. The afternoon Concert offers unusual attractions, as persons can go and come the same day and hear the great ORGANIST and SOLOISTS, all in one Concert.

\* \* \*

## Scale of Prices:

|                                                                      |        |
|----------------------------------------------------------------------|--------|
| DOUBLE SEASON TICKETS, INCLUDING RESERVED SEATS IN AUDITORIUM BELOW, | \$3.50 |
| SINGLE SEASON TICKETS, " " " " "                                     | 2.00   |
| GENERAL ADMISSION TICKETS, " " " " "                                 | .75    |
| SINGLE ADMISSION, To MATINEE, No RESERVE, - - -                      | .50    |

The gallery will be reserved at an extra charge of 25 cts for each individual sitting on *all* tickets for the two grand evening Concerts. Tickets will be placed on sale one week in advance. The reserved seat board will be open to season ticket holders May 20th, after which persons can reserve on general admission tickets. The Festival ticket office will be located at Harger & Blish's book and music store, corner Main and 9th streets. Tickets and reserved seats can be procured on application to Harger & Blish, on and after the above dates.

Persons not residing in the city and those desirous of choice seats, should apply early.



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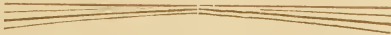
MR. F. W. LANGWORTHY.

MR. JAMES HOWIE.

\* \* \*

The Evening Concerts will begin promptly at 8 o'clock, and the afternoon Concert at 2:30 o'clock.

The patrons of the Festival are requested to be in their seats at the time announced for the Concerts, or else await such opportunity for admission as will not disturb the music.



# The Principal Artists.

..1889..

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## Mr. Clarence Eddy.

It is a genuine pleasure to announce that the co-operation of this eminent organist has again been secured. So closely identified with our Festivals is the name of Mr. Clarence Eddy that, without it, the list of solo artists would not seem complete. Mr. Eddy, whose distinguished abilities as a solo organist are so highly esteemed by the Dubuque public, it is almost needless to mention, has found approval with the highest musical authorities both in America and in Europe. It may not, however, be equally well known that Mr. Eddy's phenomenal ability as an accompanist alone entitles him to the very highest distinction and establishes his supremacy as a master of the situation wherever he finds himself. It is his rare combination of qualities which is so especially valuable on Festival occasions, and which proves a rock of strength alike to the chorus and the conductor. The eminent musical critic and author, Mr. W. S. B. Mathews, says in this connection:—"Mr. Eddy's constant practice in overcoming the imperfections of all kinds of organs, has given him a mastery of registration and a judicious ear for combinations, which combine to render his accompaniments to the voice flexible, neat and judicious to the very last degree. These excellencies led to his appointment as organist of the first Chicago May Festival, in 1882, where he had the use of an organ erected for the occasion. For several years he has been the regular organist of the Apollo Club concerts, in Chicago."

The *Denver Times*, of Dec. 21st, 1888, says:—"In summing up Mr. Eddy's work, it may be well said that his versatility is remarkable, as, in ten numbers, he combined all the recognized schools of organ music, and displayed remarkable genius of interpretation, effective registration, and the result of many years hard labor



in absolute perfection of technique in both manual and pedal work. Mr. Eddy justly earned the tremendous applause which he received at the close of each number."

Mr. Eddy's appearance at this Festival will probably be his last in America, previous to his departure for Europe, early in June, for an absence of about five months, during which he will concertize in the principal European cities, returning in time to preside at the opening ceremonies of Chicago's new Auditorium, which is to contain the most perfect and complete, if not the largest organ in America, and one of the great organs of the world.

\* \* \*

## Mrs. S. C. Ford.

It has always been the aim of the management of the Dubuque May Festivals to secure none but first-class artists for the principal solo parts, and now it affords us the greatest satisfaction in that we are able to announce the name of the distinguished prima donna, Mrs. S. C. Ford, of Cleveland, Ohio, as the soprano soloist for the fourth of our Dubuque May Festivals.

Mrs. Ford has sung in New York, Philadelphia, Buffalo, and many others of the large musical centers of the East, and a number of times with the Apollo Club of Chicago, and always with the most pronounced success.

The following tribute to Mrs. Ford, is from the pen of Geo. P. Upton, the musical editor of the *Chicago Tribune* :—" Mrs. Ford has a singularly bright, fresh and resonant soprano voice of very pure quality and remarkably even in all its registers, and of the true singing quality, from its lowest to its highest note. To these qualities she adds musical intelligence and a very expressive and sympathetic style. Having heard her in music that calls for the real work of an artiste, we can speak of her thus comprehensively. It is the fashion, these days, to look also for brilliancy of execution in a singer, and here also there is no disappointment, for Mrs. Ford is unusually clever in vocal embellishments and all those artifices with which singers like to astonish an audience."

\* \* \*

## Mr. Charles A. Knorr.

The management has been singularly fortunate, this year, in securing the services of Mr. Chas. A. Knorr, the eminent tenor of Chicago.

Born of musical parents, Mr. Knorr's early training was received in the famous boy choir of St. Mark's Episcopal Church, Philadelphia. During his residence in that city, he sang with distinguished success at the great Musical Festivals of

New York, Boston, and Worcester, Mass., but about twelve years ago, he decided to make his home in Chicago. He is to-day the foremost tenor singer of Oratorio music in the United States. His repertoire embraces the most difficult works of the old and modern composers, and his reputation, both East and West, causes a demand for his services such as no other tenor enjoys.

The *Worcester Daily Spy*, speaking of Mr. Knorr's appearance in one of her great Musical Festivals, says :—"Mr. Knorr, who appears at the East for the first time at our Festival, gave a telling performance of the aria "Sound an Alarm." Mr. Knorr has for many years been the principal tenor in Chicago and the large cities of the West. His voice is of excellent timbre, and while it is not robust, is of good carrying power, and very penetrating in its upper register.

\* \* \*

## Dr. B. Merrill Hopkinson.

Dr. B. Merrill Hopkinson, whose services have been secured for the coming Festival Concerts, hails from Baltimore. It is with the most pleasurable anticipations that we look forward to his appearance in this city on the 23d and 24th of May. From the flattering accounts we have of Dr. Hopkinson, and the reliable information received, no doubt of his ability as a singer need remain.

Of Dr. Hopkinson's recent appearance in Chicago with the Apollo Club, Mr. Philo A. Otis writes : "Dr. Hopkinson sings magnificently. He is a glorious baritone. You should hear him sing 'Palm Branches.' I hope you will secure him for your Festival in May. Your people will like him I know."

The subjoined notice is from the *Buffalo Express* :

"Dr. Hopkinson, of Baltimore, was the star of the evening. He possesses a baritone voice, rich in the upper register, powerful in the lower, smoothe throughout its compass, and he is an adept in vocalization. His numbers range from grave to gay, from lively to severe, and his ballad selections were gems of song."

\* \* \*

## Miss Rosa L. Kerr.

It will be remembered that Miss Kerr, of the Dubuque Academy of Music, was the solo pianiste at the last year's Festival Concerts, and that she established herself as a great favorite by her fine playing.

Her performance of the Weber "Concert-Stueck" was one of the special features of the Festival, and was the occasion for much favorable comment by the critics and the Dubuque press.

Miss Kerr has many fine points and qualifications as a pianiste, possessing strength and elasticity of touch, which give both breadth and brilliancy to her exe-

cution. Her technique is equal to all demands, and she is in every way well equipped for the task which she has again assumed as solo pianiste in the forthcoming Festival,

\* \* \*

In this connection, we are pleased to speak of Miss Agnes Harragan, graduate of the Dubuque Academy of Music, and the clever accompanist of the Festival Chorus for this season.

In addition to her arduous duties as accompanist, Miss Harragan has kindly consented to appear as soloist in one concert, as will be seen by reference to the program.

Miss Harragan is possessed of a fine musical temperament, and of pleasing manners, and is destined to make her mark in the musical world.

\* \* \*

The *Weber Parlor Grand Piano* used at these concerts, was purchased through the Weber Agency, Messrs. Harger & Blish, of Dubuque, and was made by special order of Mr. B. F. Peters for the Festival Chorus and his private use.



# HANDEL'S

• • SERENATA • •

## "ACIS AND GALATEA"



In 1718, Handel became Chapel-Master to the Duke of Chandos, and lived with that lord at "Cannon Castle."

Here he composed "Esther," it being the first Oratorio in the English language ; also, "Acis and Galatea," which was first performed at Cannon's in 1721. The libretto is by Gay and others, including Alexander Pope.

The Serenata is fitly described by Mr. Schoelcher as a "gem of freshness and prettiness."

"In Handel's music we find the height of sublimity and grandeur, together with the perfection of sweetness and tenderness ; the beauties of extreme simplicity and those of marvellous learning and intellectual power."

Mendelssohn's ©

- Hymn of Praise. -



Mendelssohn's "Hymn of Praise," which is to be the leading feature of the Festival, was first produced in 1840, and is recognized as one of the most characteristic and important works of the great composer.

"The history of this Cantata is also of exceptional interest. It was written to the order of the City Council of Leipsic, for the great Festival which was held in commemoration of the invention of printing by Gutenberg, and was first sung under the personal direction of the composer on the second day of the Festival, June 25th, at St. Thomas' Church, Leipsic.

The work called out the greatest enthusiasm, which could hardly be repressed within bounds, even by the fact that the audience were seated within the walls of a church.

A few weeks later, Mendelssohn again directed the singing of the "Hymn of Praise" at the Birmingham Music Festival. As first produced, however, the Cantata differed materially from the music as afterwards revised by Mendelssohn.

The text to the "Hymn of Praise" is not in narrative form, nor has it any particular dramatic significance. It is what its name indicates - a tribute of praise.

Notwithstanding that the choral part is brief as compared with "St. Paul" and "Elijah," there are many critics who are inclined to pronounce the "Hymn of Praise" Mendelssohn's greatest work."

The above is principally taken from a work entitled the "Standard Oratorios," by Mr. George P. Upton.

# First . Concert.



Thursday . Evening, . May . 23d.

AT EIGHT O'CLOCK.



## Part First.

1. CHORUS—"Hymn to Music,"..... *Buck*
2. DUET—"Mira, di acerbe lagrime," (Trovatore)..... *Verdi*  
**MRS. S. C. FORD and Dr. B. MERRILL HOPKINSON.**
3. HYMN—"Charity,"..... *Faure*  
**MR. CHARLES A. KNORR.**
4. SONG—"Torreador," (Carmen)..... *Bizet*  
**Dr. B. MERRILL HOPKINSON.**
5. ORGAN—Sonata in D Minor, No. 1..... *Guilment*  
1.—Introduction and Allegro. 2.—Pastoral. 3.—Finale.  
**MR. CLARENCE EDDY.**
6. GRAND SCENA—"Shadow Song," (Dinorah). .... *Meyerbeer*  
**MRS. S. C. FORD.**
7. ORGAN—Variations on "The Old Folks at Home,"..... *Flagler*  
**MR. CLARENCE EDDY.**

Part . Second.

ACIS ÷ AND ÷ GALATEA.

CHARACTERS REPRESENTED.

GALATEA, a Sea Nymph . . . Mrs. Ford      DAMON, a Shepherd . . . . . Mr. Roberts  
ACIS, a Shepherd . . . . . Mr. Knorr      POLYPHEMUS, a Giant . . Dr. Hopkinson

Chorus—NYMPHS AND SHEPHERDS.

SCENE—A Rural Prospect, diversified with rocks, groves and a river.

PART ÷ FIRST.

*Chorus of Shepherds, &c.*

O the pleasure of the plains !  
Happy nymphs and happy swains !  
Harmless, merry, free, and gay,  
Dance and sport the hours away.

SOLI AND CHORUS.

For us the zephyr blows,  
For us distils the dew,  
For us unfolds the rose,  
And flowers display their hue :  
For us the winters rain,  
For us the summers shine,  
Spring swells for us the grain,  
And autumn bleeds the vine.

RECIT.—*Galatea.*

Ye verdant plains and woody mountains,  
Purling streams and bubbling fountains ;  
Ye painted glories of the field,  
Vain are the pleasures which ye yield,  
Too thin the shadow of the grove,  
Too faint the gales to cool my love.

AIR.

Hush, ye pretty warbling choir,  
Your thrilling strains  
Awake my pains,  
And kindle fierce desire.  
Cease your song, and take your flight,  
Bring back my Acis to my sight.

AIR.—*Acis.*

Where shall I seek the charming  
fair ?

Direct the way, kind Genius of the  
mountains !

O, tell me if you saw my dear ;  
Seeks she the groves, or bathes in  
crystal fountains ?

RECIT.—*Damon.*

Stay, Shepherd, stay !  
See how thy flocks in yonder valley  
stray !

What means this melancholy air ?  
No more thy tuneful pipe we hear.

AIR.

Shepherd, what art thou pursuing ?  
Heedless running to thy ruin,  
Share our joy, our pleasure share.  
Leave thy passion till to-morrow,  
Let the day be free from sorrow,  
Free from love, and free from care.

RECIT.—*Acis.*

Lo ! here my love !  
Turn, Galatea, hither turn thine eyes,  
See, at thy feet the longing Acis lies.

AIR.

Love in her eyes sits playing,  
And sheds delicious death !  
Love in her lips is straying,  
And warbling in her breath !  
Love on her breast sits panting,  
And swells with soft desire !  
No grace, no charm, is wanting,  
To set the heart on fire.

RECIT.—*Galatea.*

O didst thou know the pains of absent  
love,  
Acis would ne'er from Galatea rove.

AIR.

As when the dove laments her love,  
 All on the naked spray ;  
 When he returns, no more she  
 mourns,  
 But loves the livelong day.  
 Billing, cooing,  
 Panting, wooing,  
 Melting murmurs fill the grove,  
 Melting murmurs, lasting love.

DUET.—*Acis and Galatea.*

Happy ! happy ! happy we !  
 What joys I feel !—what charms I  
 see !  
 Of all youth, thou dearest boy !  
 Of all nymphs, thou brightest fair !  
 Thou all my bliss, thou all my joy !

CHORUS.

Happy we, &c., &c.

PART ÷ SECOND.

*Chorus of Nymphs and Shepherds.*

Wretched lovers ! Fate has past  
 This sad decree—"No joy shall last."  
 Wretched lovers ! quit your dream,  
 Behold the monster Polypheme !  
 See what ample strides he takes !  
 The mountain nods ! the forest  
 shakes !  
 The waves run frightened to the  
 shores !  
 Hark ! how the thundering giant  
 roars !

RECIT.—*Polyphemus.*

I rage—I melt—I burn ;  
 The feeble god has stabbed me to the  
 heart.  
 Thou trusty pine !  
 Prop of my godlike steps, I lay thee by !  
 Bring me a hundred reeds of decent  
 growth,  
 To make a pipe for my capacious  
 mouth ;  
 In soft enchanting accents let me  
 breathe  
 Sweet Galatea's beauty and my love.

AIR.

O ruddier than the cherry !  
 O sweeter than the berry !  
 O nymph, more bright  
 Than moonshine night,

Like kidlings, blithe and merry ;  
 Ripe as the melting cluster,  
 No lily has such lustre ;  
 Yet hard to tame  
 As raging flame,  
 And fierce as storms that bluster !

RECIT.—*Polyphemus.*

Whither, fairest, art thou running ?  
 Still my warm embraces shunning ?

RECIT.—*Galatea.*

The lion calls not to his prey.  
 Nor bids the wolf the lambkin stay.

RECIT.—*Polyphemus.*

Thee, Polyphemus, great as Jove,  
 Calls to empire and to love ;  
 To his palace in the rock,  
 To his dairy, to his flock,  
 To the grape of purple hue,  
 To the plum of glossy blue,  
 Wildings which expecting stand,  
 Proud to be gathered by thy hand.

RECIT.—*Galatea.*

Of infant limbs to make my food,  
 And swirl full draughts of human  
 blood !  
 Go, monster ! bid some other guest ;  
 I loathe the host—I loathe the feast.

AIR.—*Polyphemus.*

Cease to beauty to be suing ;  
 Ever whining love disdaining,  
 Let the brave their arms pursuing,  
 Still be conq'ring, not complaining.

AIR.—*Damon.*

Would you gain the tender creature ?  
 Softly, gently, kindly treat her ;  
 Suff'ring is the lover's part.  
 Beauty, by constraint, possessing,  
 You enjoy but half the blessing—  
 Lifeless charms, without the heart.

RECIT.—*Acis.*

His hideous love provokes my rage ;  
 Weak as I am I must engage :  
 Inspir'd by thy victorious charms,  
 The god of love will lend his arms.

AIR.

Love sounds th' alarm,  
 And fear is a-flying,  
 When beauty's the prize,  
 What mortal fears dying ?



In defence of my treasure  
I'd bleed at each vein,  
Without her no pleasure,  
For life is a pain.

AIR.\*—*Damon*.

Consider, fond shepherd, how fleeting's  
the pleasure  
That flatters our hope in pursuit of  
the fair ;  
The joys that attend it by moments we  
measure,  
But life is too little to measure our  
care.

\*This air is often omitted.

RECIT.—*Galatea*.

Cease, O cease, thou gentle youth!  
Trust my constancy and truth ;  
Trust my truth, and pow'rs above,  
The powers propitious still to love.

TRIO.—*Acis, Galatea, and Polyphemus*.

*Acis, Galatea*.

The flocks shall leave the mountains,  
The woods the turtle-dove,  
The nymphs forsake the fountains,  
Ere I forsake my love !

*Polyphemus*.

Torture ! fury ! rage ! despair !  
I cannot, cannot, cannot bear.

*Acis, Galatea*.

Not show'rs to larks so pleasing,  
Not sunshine to the bee,  
Not sleep to toil so easing,  
As these dear smiles to me.

*Polyphemus*.

Fly swift, thou massy ruin, fly !  
Die, presumptuous *Acis* ! die !

RECIT.—*Acis*.

Help, *Galatea* ! Help, ye parent  
gods !  
And take me dying to your deep  
abodes.

CHORUS.

Mourn, all ye muses ! weep, all ye  
swains !  
Tune, tune your reeds to 'doleful  
strains !

Groans, cries, and howlings fill the  
neighb'ring shore,  
Ah ! the gentle *Acis* is no more.

SOLO (*Galatea*) AND CHORUS.

Must I my *Acis* still bemoan,  
Inglorious crushed beneath that  
stone ?  
Must the lovely charming youth  
Die for his constancy and truth ?  
Say what comfort can you find ?  
For dark despair o'erclouds my  
mind !

CHORUS.

Cease, *Galatea*, cease to grieve ;  
Bewail not when thou canst re-  
lieve ;  
Call forth thy pow'r, employ thy  
art ;  
The goddess soon can heal the  
smart ;  
To kindred gods the youth re-  
turn,  
Thro' verdant plains to roll his urn.

RECIT.—*Galatea*.

'Tis done : thus I exert my pow'r  
divine ;  
Be thou immortal, though thou art  
not mine !

AIR.

Heart, the seat of soft delight,  
Be thou now a fountain bright !  
Purple be no more thy blood,  
Glide thou like a crystal flood.  
Rock, thy hollow womb disclose :  
The bubbling fountain, lo ! it flows  
Through the plains he joys to rove,  
Murmuring still his gentle love.

CHORUS.

*Galatea*, dry thy tears ;  
*Acis* now a god appears.  
See how he rears him from his bed !  
See the wreath that binds his head !  
Hail ! thou gentle murmuring  
stream—  
Shepherds' pleasure, muses' theme ;  
Through the plains still joy to  
rove,  
Murmuring still thy gentle love.



# Third . Concert.



Friday . Evening, . May . 24th.

AT EIGHT O'CLOCK.



## HYMN OF PRAISE

MISCELLANEOUS.



### SOLOISTS :

*Mrs. S. C. Ford.*

*Mr. Charles A. Knorr.*

*Dr. B. Merrill Hopkinson.*

MRS. BRINK.

MRS. PETERS.

MISS JELLIFF.

ORGANIST,

- -

MR. CLARENCE EDDY.

PIANISTE,

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MISS AGNES HARRAGAN.

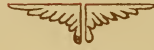
==Grand - Chorus!==

CONDUCTOR,

- -

MR. B. F. PETERS.

# Third . Concert.



Friday . Evening, . May . 24th.

AT EIGHT O'CLOCK.



## Program-Part First.

1. SOLO AND CHORUS—"Now Tramp, o'er Moss and Fell,"..... *Bishop*  
Solo by Mrs. J. L. Brink.
2. DUET—"Qual Mare, Qual Terra, (Masnadieri)..... *Verdi*  
**MRS. S. C. FORD AND MR. CHAS. KNORR.**
3. SCENE AND ARIA—"I Fain would Hide," (Euryanthe)..... *Weber*  
**DR. B. MERRILL HOPKINSON.**
4. ORGAN.    { *a.*—Toccatà and Fugue in D Minor..... *Bach*  
                  { *b.*—Allegretto Pastoral..... *Gambini*  
                  { *c.*—Scherzo Symphonique..... *Guilmant*  
**MR. CLARENCE EDDY.**
5. RECT. AND ARIA—"Lend Me Your Aid,"..... *Gounod*  
**MR. CHAS. KNORR.**
6. PIANO—Concerto in F Minor, Larghetto, Allegro Agitato..... *Henselt*  
**MISS AGNES HARRAGAN.**  
Orchestral Accompaniment on Organ, by Mr. Eddy.
7. ARIA AND CABALETTA—"Ah! forse e lui," (Traviata)..... *Verdi*  
**MRS. S. C. FORD.**
8. SONGS.    { *a.*—"The Tear,"..... } *Rubenstein*  
                  { *b.*—"The Dream,"..... }  
                  { *c.*—"Good Night,"..... }  
**DR. B. MERRILL HOPKINSON.**
9. ORGAN—Air with Variations in A, (Op. 38,) No. 4..... *Best*  
**MR. CLARENCE EDDY.**

Part . Second.

Mendelssohn's Hymn of Praise

SYMPHONY.

1. Maestoso con moto.      2. Allegretto un poco Agitato.      3. Adagio Religioso.

CANTATA.

Solos by Mrs. Ford, Miss Jelliff and Mr. Knorr.

CHORUS. All men, all things, all that has life and breath, sing to the Lord, Hallelujah. Praise the Lord with lute and harp, in joyful song extol Him ;—and let all flesh magnify His might and His glory. Praise the Lord with lute and harp, and let all flesh worship the Lord. All that has life and breath, sing to the Lord.

AIR AND CHORUS. (Soprani and Alti.) Praise thou the Lord, O my Spirit, and my inmost soul praise His great loving kindness. Praise thou the Lord, O my Spirit, and forget thou not all His benefits. Praise thou the Lord, O my Spirit.

RECITATIVE AND AIR. Sing ye praise, all ye redeemed of the Lord, redeemed from the hand of the foe, from deep affliction, who sat in the shadow of death and darkness. All ye that cry in trouble unto the Lord, sing ye praise! give ye thanks! proclaim aloud His goodness! He counteth all your sorrows in the time of need. He comforts the bereaved with His regard. Sing ye thanks, proclaim aloud his goodness.

CHORUS. All ye that cried unto the Lord in distress and deep affliction. He counteth all your sorrows. He counteth all your sorrows in the time of need.

DUET AND CHORUS. I waited for the Lord. He inclined unto me; He heard my complaint. O blest are they that hope and trust in the Lord.

AIR. The sorrows of death had closed all around me, and hell's dark terrors had got hold upon me, with trouble and deep heaviness. But said the Lord, come, arise from the dead, and awake thou that sleepest; I bring thee salvation.

We called through the darkness, Watchman, will the night soon pass? The watchman only said, "Though the morning will come, the night will come also." Ask ye, inquire ye, ask if ye will, inquire ye, return again, ask; Watchman, will the night soon pass?.....

SOPRANO. The night is departing!

CHORUS. The night is departing ; the day is approaching. Therefore let us cast off the works of darkness, and let us gird on the armor of light. The night is departing !

|                                      |                                 |
|--------------------------------------|---------------------------------|
| CHORAL. Let all men praise the Lord, | Glory and praise to God         |
| In worship lowly bending,            | The Father, Son, be given,      |
| On His most holy word;               | And to the Holy Ghost,          |
| Redeem'd from love depending,        | On high enthroned in heaven.    |
| He gracious is, and just,            | Praise to the Three-one God,    |
| From childhood us doth lead,         | With powerful arm and strong,   |
| On Him we place our trust,           | He changeth night to day,       |
| And hope in time of need.            | Praise Him with grateful song ! |

DUET. My song shall always be Thy mercy, singing Thy praise, Thou only God. My tongue ever speak the goodness thou hast done unto me. I wander in night and foul darkness, and my enemies stand threatening around; yet call'd I upon the name of the Lord, and he redeemed me with watchful goodness. My song shall be always Thy mercy, singing thy praise, O God.

CHORUS. Ye nations, ye monarchs, Thou heaven, the whole earth, offer to the Lord glory and might. O give thanks to the Lord, praise Him all ye people, and ever praise His holy name. Sing ye the Lord and ever praise His holy name.

All that has life and breath, sing to the Lord. Hallelujah ! sing to the Lord !

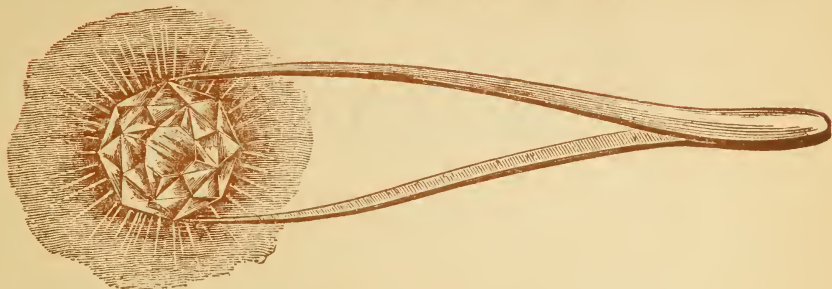


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The Chorus.



This little book of programs and information about the Festival would not be complete without the names of the members of the chorus.

Many of the singers are identified with church choirs, and a number of the leading soloists of the city are found in our ranks. All are possessed of a love for good music, and a mutual desire to promote its best ends is the prevailing sentiment of both the singers and director.

MRS. J. L. BRINK.
MRS. JUSTUS BECHTEL.
MISS GERTRUDE CUTTS.
MRS. SYLVESTER CHARNLEY.
MISS FLORENCE DRUMMOND.
MISS LIZZIE GARRAGAN.
MISS AMANDA HOSFORD.
MISS FLORA JELLIFF
MISS MAY LUGER.
MISS JOSEPHINE MORGAN.
MISS MATTIE M'DANIELS.
MISS LIZZIE M'GREGOR.
MISS DAISY M'DANIELS.
MRS. B. F. PETERS.
MISS EVA PAINE.
MISS KATIE H. ROSE.
MISS ANNA RUBESKY.
MISS JENNIE RICHARDSON.
MISS LIZZIE E. METZ.
MISS EMMA H. RATH.
MRS. IDA WITHEE.
MISS SARA FARRELL.

MISS MARY H. NELSON.
MISS JOSIE E. BUCKLER.
MISS LIBBIE GOODELL.
MISS EMMA D. MUELLER.
MISS E. A. KOHLER.
MISS MAY KELLER.
MISS EMMA C. BUESCH.
MISS HATTIE STAPLES.
MISS MARGIE BURGER.
MISS LOUISE CARTER.
MRS. FRED H. JOHNSON.
MISS B. M. M'LAIN.
MRS. LIZZIE CLARK.
MISS LOUISE PLAPP.
MISS KATIE NORMAN.
MISS M. J. MAHONY.
MISS ANNA PLATT.
MISS ORA MITCHELL.
MRS. A. N. STACY.
MISS ELLA SIMPLOT.
MISS MAMIE SIMPLOT.
MISS EMMA C. RATH.

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MR. T. J. COONEY.
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MR. L. D. OLMSTEAD.
MR. F. W. PLAPP.
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MR. J. S. ROBERTS.
MR. FRED CLARK.
MR. F. W. LANGWORTHY.
MR. ISAIAH CLEMINSON.
MR. JOSEPH RYDER.
MR. JOHN R. JONES.
MR. JOHN HEMLER.
MR. C. W. SMITH.

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MR. EDWARD HEALEY.
MR. E. A. BLEIDUNG.
MR. JOHN BUETTELL.
MR. HERBERT JONES.
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MR. DAVID COMPTON.
DR. JOHN CONZETT.
MR. FRANK COATES.
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